clc 96000428
(cont.)

X Collection

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X Collection

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X Collection

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N 740
.5
#1

1934
1935
CARNEGIE INTERNATIONAL

• EUROPEAN SECTION •

INCLUDING A REPRESENTATIVE SHOWING
OF CONTEMPORARY AMERICAN PAINTING
MARCH FIFTEENTH • APRIL TWENTY-FIFTH

SAN FRANCISCO MUSEUM OF ART

X-N 740
.5

#2

SAN FRANCISCO MUSEUM OF ART

FIRST GRAPHIC ARTS EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION

SEPTEMBER 14 THROUGH OCTOBER 13, 1935

X-N 740
.5

#3

FIFTY-SIXTH ANNUAL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION

X-N 740
.5

#4

SECOND ANNUAL WATERCOLOR EXHIBITION

OF THE SAN FRANCISCO ART ASSOCIATION

November 2 — November 30, 1937

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

X-N 7 ...
·5

#5

ANNUAL EXHIBITION OF DRAWINGS AND PRINTS

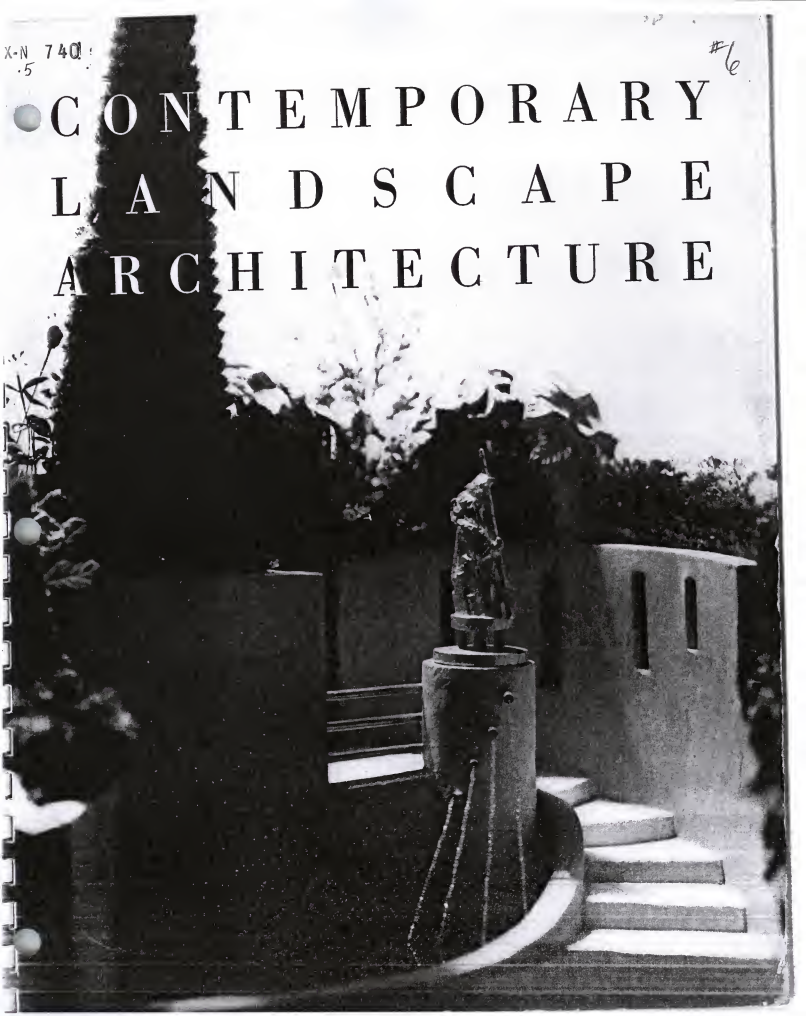
OF THE SAN FRANCISCO ART ASSOCIATION

August 17 to September 19, 1937

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

X-N
.5

CONTEMPORARY LANDSCAPE ARCHITECTURE



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#7

IMPRESSIONISM

14 Monet: Mme. Monet in a Garden, about 1885 Lent by Mrs. Sigmund Stern

PAINTINGS BY
MONET, PISSARRO, RENOIR, SEURAT, SISLEY

SUMMER 1938

SAN FRANCISCO MUSEUM OF ART
WAR MEMORIAL CIVIC CENTER

X-N 740
.5

#8

ANNUAL EXHIBITION OF DRAWINGS • PRINTS

SAN FRANCISCO ART ASSOCIATION

RICHARDSON'S BAY BY MALLETTE DEAN: ARTIST FUND PRIZE

AUGUST 17 THROUGH SEPTEMBER 18, 1938

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • • SAN FRANCISCO

THIRD ANNUAL WATERCOLOR EXHIBITION

SAN FRANCISCO ART ASSOCIATION

X-N 740
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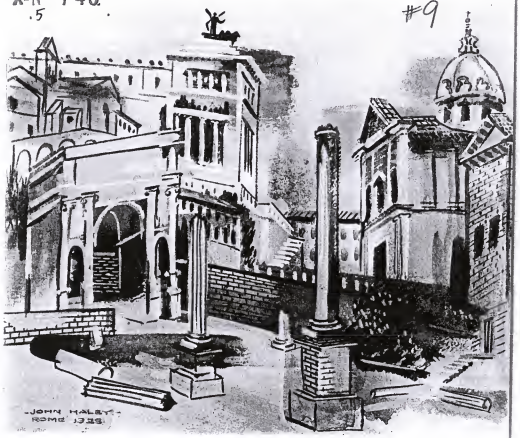
#9



ROMAN FORUM ANNE BREMER MEMORIAL PURCHASE PRIZE JOHN HALEY

JANUARY 24 THROUGH FEBRUARY 28, 1939

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • SAN FRANCISCO

X-N 740
.5

#10

ANNUAL EXHIBITION OF DRAWINGS • PRINTS

SAN FRANCISCO ART ASSOCIATION

LASSEN BY MILDRED ROSENTHAL: ARTIST FUND PRIZE

OCTOBER 18 THROUGH NOVEMBER 19, 1939

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • • SAN FRANCISCO

X-N 740
.5
1937

#11

Mother of the Sea
First Artist
Fund Prize
Lester Matthews

FIFTY-NINTH ANNUAL EXHIBITION
SAN FRANCISCO ART ASSOCIATION

SAN FRANCISCO MUSEUM OF ART

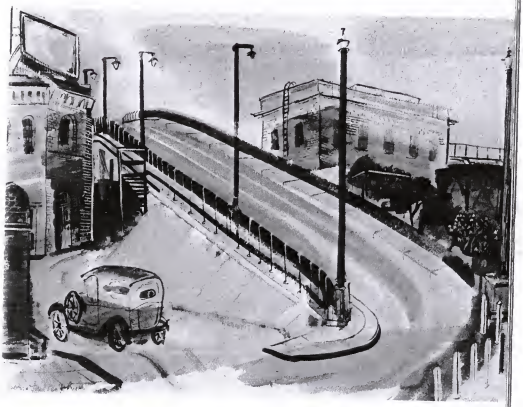
X-N 740
.5

FOURTH ANNUAL WATERCOLOR EXHIBITION

OF THE

SAN FRANCISCO ART ASSOCIATION

#12



DORIS MILLER JOHNSON — Artist's Fund Prize — I STREET BRIDGE

FEBRUARY 7 THROUGH MARCH 3, 1940

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO

X-N 740
.5

#13

CONTEMPORARY ART

FIFTH ANNIVERSARY
OF THE
SAN FRANCISCO MUSEUM OF ART

#14

ANNUAL EXHIBITION OF DRAWINGS & PRINTS
SAN FRANCISCO ART ASSOCIATION

SINKING OF THE RAWALPINDI, BY EDWARD HAGEDORN

JANUARY 29 THROUGH FEBRUARY 18, 1941

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • • SAN FRANCISCO

X-N 740
.5

X-N 740
.5

#15

EXHIBITION OF THE ORIGINAL CELLULOID CUT-OUTS FOR SNOW WHITE AND THE SEVEN DWARFS

BY WALT DISNEY

SEPTEMBER 28 THROUGH OCTOBER 30

SAN FRANCISCO MUSEUM OF ART

ARTISTS IN THE MUSEUM'S COLLECTIONS

X-N 740
.5

#16

NO. 1

MILLARD SHEETS

AMERICAN, 1907-

THE SAN FRANCISCO MUSEUM OF ART
WAR MEMORIAL · CIVIC CENTER · S. F.

LUIS ALBERTO ACUÑA

#17

X-N 748
.5

Paintings • Drawings • Sculpture

San Francisco Museum of Art

April 26 — May 26

X-N 740
.5

#18

EXHIBITIONS IN NOVEMBER

Sculpture in Limited Editions
Through November 13

San Francisco Art Association Annual Exhibition of Drawings and Prints
Through November 19

California Ceramics
Through November 19

Fourteenth Annual Exhibition of the San Francisco Society of Women Artists
November 3-December 3

Mural Conceptualism
November 8-December 7

Selections from the Sloss Bequest
Through November 2

Fifth International Etchers and Engravers Circuit Exhibition
Through November 5

Selections from the Emanuel Walter Collection
Through November 7

Children's Murals
Through November 20

13 Watercolorists
November 5-November 19

Watercolors by Juanita Vitousek
November 15-December 7

Second Annual Benefit Exhibition
November 19-December 10

Paintings by Geneve Rixford Sargent
November 21-December 10

SAN FRANCISCO ART ASSOCIATION GALLERY

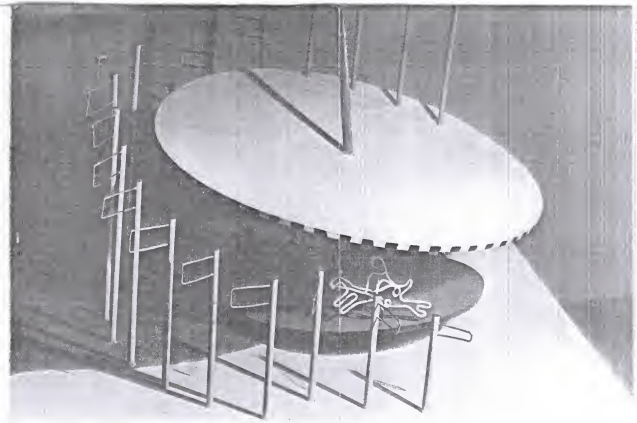
Oils by Ruth Armer
Through November 5

Oils by Miles Holmes
November 6-November 19

Watercolors, Etchings and Drawings by Esther Meyer
November 20-December 3

The Museum is open daily from noon until 10 o'clock in the evening on weekdays and from 1 until 5 on Sundays. It will be closed on Thanksgiving, November 23.

This monthly bulletin will be mailed regularly to all who leave their names and addresses at the Information Desk of the Museum with 25 cents to cover mailing costs until November 1940.



CONCEPT OF A MERRY-GO-ROUND — In the Exhibit of the Mural Conceptualists — DESIGN BY EDGAR BOSLEY TAYLOR

LECTURES IN NOVEMBER

Nov. 1 . . . Wednesday evening, 8 o'clock
Our Rapprochement to Modern Art
Robert Burns

Nov. 5 . . . Sunday afternoon, 3 o'clock
The Women Artists' 14th Annual Exhibition
Leah Rinne Hamilton

Nov. 8 . . . Wednesday evening, 8 o'clock
Gauguin and Symbolism
Ellen Branston

Nov. 12 . . . Sunday afternoon, 3 o'clock
Mural Conceptualism
Charles Lindstrom

Nov. 15 . . . Wednesday evening, 8 o'clock
Paintings in the Women Artists' Annual
Marie Gleason Cruess

Nov. 19 . . . Sunday afternoon 3 o'clock
The Women Artists' Annual (gallery tour and talk)
Mildred Rosenthal

Nov. 22 . . . Wednesday evening, 8 o'clock
The Women Artists' Annual
Jeannette Dyer Spencer

Nov. 26 . . . Sunday afternoon, 3 o'clock
Watercolors in the Women Artists' Annual
Florence Ingalsbe Tufts

Nov. 29 . . . Wednesday evening, 8 o'clock
American Painting
John Humphrey

OPERA FORUM

Conducted by Madefrey Odhner, Thursday evenings at 8 o'clock. Free of Charge.

Nov. 2 . . . **Highlights of the San Francisco Opera History**
Lawrence Estavan, guest speaker

Nov. 9 . . . **Personal Reminiscences of Opera in the Gay '90's**
Alfred Metzger, guest speaker

Nov. 16 . . . **Guest Speaker to be announced**

Nov. 30 . . . **Beginnings of Opera**
Charles M. Dennis, guest speaker

Records courtesy of The Music Album, Tileman Place
Piano courtesy of Baldwin Piano Company.

X-N 740.5 #19

EXHIBITIONS IN MARCH

GEORGES BRAQUE
Retrospective Exhibition of Paintings
Through March 3

4TH ANNUAL WATERCOLOR EXHIBITION of the SAN FRANCISCO ART ASSOCIATION
Through March 3

WATERCOLORS BY MAURICE LOGAN
Through March 4

OILS BY DAVID PARK
Through March 8

OILS AND WOODCUTS BY JOSEF ALBERS
Through March 8

PRINTS BY GEORGES ROUAULT
Through March 17

PHOTOGRAPHS BY BRETT WESTON
Through March 19

WATERCOLORS BY THEODORE C. POLOS
March 5 through March 19

SCULPTURE BY DOROTHEA S. GREENBAUM
March 5 through March 26

PAINTINGS BY AMEDEE OZENFANT
March 5 through April 7

MASTERS OF THE BAUHAUS
March 8 through March 29

PRINTS OF THE AMERICAN ARTISTS ASSOCIATION
March 12 through April 7

PAINTINGS BY IVES TANGUY
March 15 through April 14

PRIMITIVE ART
March 19 through April 15

PAINTINGS BY VACLAV VYTLACIL
March 26 through April 16

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils by Jack Wilkinson
Through March 10

Oils by Lucien Labaudt
March 11 through March 24

Watercolors by Nils Gren
March 25 through April 7

Scene from **FATHER SERGIUS,** to be shown in the Museum's Film Art Program on March 7

MOTION PICTURE PROGRAM

The following programs will be shown at the Museum on Thursday evenings at 8 o'clock

THE RUSSIAN FILM

March 7—BEFORE THE REVOLUTION
Moscow Clad in Snow—1909—a "scenic"
The Revenge of the Kinsmetograph Cameramen—1912—a comedy with animated insect models
Moment Musicals—1913—ballet with Geltzer and Zhukov
Father Sergius—1917—based on the story by Tolstoy

March 14—EXPERIMENTS
The Cloak—1926—expressionistic treatment of Gogal's story
By The Law—1926—Russian interpretation of Jack London's story

March 21—NEW BEGINNINGS
Kino Pravda—1922—newsreels by Vertov
Kombrig Ivanov—1923—comedy of Red Army life
Rebellion, Mutiny in Odessa—1906—by Zecca
Potemkin—1925—by Eisenstein—original version of the great film classic

March 28—THE WORK OF PUDOVKIN
Chess Fever—1925—topical comedy of the International Chess Tournament
Mother—1926—drama of the 1905 Revolution

Admission by membership in the Film Art Group only. Membership for 1940: 50c. Admission to each performance: 25c.

LECTURES IN MARCH

GEORGES ROUAULT
Katherine Field Caldwell
Wednesday evening, March 6, at 8 o'clock

SCANDINAVIAN ARTS AND CRAFTS
Guest speaker: Dr. Gustaf Munthe, Director of the Arts and Craft Museum, Gothenburg, Sweden
Sunday afternoon, March 10, at 3 o'clock

SENSE AND INTELLECT IN ART
Guest speaker: Professor Stephen C. Pepper, Chairman of the Art Department, University of California
Wednesday evening, March 13, at 8:30 o'clock

SURREALISM AND IVES TANGUY
Katherine Field Caldwell
Sunday afternoon, March 17, at 3 o'clock

MODERN ARTISTS, SAVAGES AND CHILDREN
Ellen Branstein
Wednesday evening, March 20, at 8 o'clock

AMEDEE OZENFANT
Charles Lindstrom
Sunday afternoon, March 24, at 3 o'clock

HIERONYMUS BOSCH
Guest speaker: Dr. Charles de Tolnay, former lecturer at the Sorbonne, Paris
Wednesday evening, March 27, at 8:30 o'clock

THE THREE DIMENSIONAL ART OF FLOWER ARRANGEMENT
Lecture and Demonstration by Norman Edwards and William Allen
Sunday afternoon, March 31, at 3 o'clock

SONG RECITAL

James Vanderweken, baritone; Wilma Jean Bash, contralto; and John Holmes, baritone, will be presented by the Music and Arts Institute of San Francisco in a free song recital at the Museum on Sunday afternoon, March 3, at 3 o'clock.

EXHIBITIONS IN SEPTEMBER

Guernica, the mural by Pablo Picasso, with 59 preparatory studies
August 27 through September 18

Scenes of San Francisco
September 3 through October 8

Paintings by William Glackens
September 3 through September 24

Photographs by Ansel Adams
September 19 through October 15

Paintings by Carl Rabus
September 26 through October 15

Watercolors by Giovanni Saccaro
August 28 through September 18

Character Portraits by Julian Smith (Photographs)
August 31 through September 24

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils and Watercolors by Leah Rinne Hamilton
August 28 through September 10

Drawings by Harriet Whedon
September 11 through September 24

Watercolors by James Budd Dixon
September 25 through October 8

COMING EXHIBITIONS

Paintings by Walt Kuhn
October 10

San Francisco Art Association Annual Exhibition of Drawings and Prints
October 18

ART IN THE EXPOSITION

A series of six lectures on the art in the Exposition, held alternately in the Museum and in the Fine Arts Building on the Fairgrounds, will begin Tuesday evening at 8 o'clock, August 29. Fee is $3.00 for the course; 50 cents for single lectures. It is free to Museum members.

ART APPRECIATION COURSE

Registration may now be made for the Museum's 1939-1940 Course in Art Appreciation. The series of 20 lectures, demonstrations and tours begins October 10 and continues on Tuesdays, with a choice of either afternoon or evening classes. Fee: $7.50; half price for Museum members.

STUDY FOR **GUERNICA** BY PABLO PICASSO

During the exhibition of **Guernica** brief lectures will be given by staff members every Tuesday afternoon from 3:30 to 4:00 and every Thursday evening from 7:30 to 8:00.

OPERA FORUM

A series of programs on the opera, conducted by Madefrey Odhner, will be given in the Museum on Thursday nights at 8 o'clock. It will include guest speakers, lectures illustrated by phonograph recordings, comments from the audience on all topics connected with opera. First forums will deal with some of the works to be presented in San Francisco during the coming season.

Sept. 7 . . Transition in Opera
Alfred Frankenstein, guest speaker

Sept. 14 . . Fidelio
Hans Leschke, guest speaker

Sept. 21 . . Manon
Andre Ferrier, guest speaker

Sept. 28 . . Otello
Gaetano Merola, guest speaker

LECTURES IN SEPTEMBER

Sept. 3 . . Sunday afternoon, 3 o'clock
Picasso and Abstract Art
Charles Lindstrom

Sept. 6 . . Wednesday evening, 8 o'clock
The Development of Picasso's Style
John Humphrey

Sept. 10 . . Sunday afternoon, 3 o'clock
Guernica
Grace L. McCann Morley

Sept. 13 . . Wednesday evening, 8 o'clock
Guernica
Grace L. McCann Morley

Sept. 17 . . Sunday afternoon, 3 o'clock
Picasso's Mastery of Mural Form
John Humphrey

Sept. 20 . . Wednesday evening, 8 o'clock
Pictorial Versus Documentary Photography
Mason Weymouth

Sept. 24 . . Sunday afternoon, 3 o'clock
Paintings of San Francisco
Charles Lindstrom

Sept. 27 . . Wednesday evening, 8 o'clock
Paintings of Fashion
Ralph Clifford

Lectures on **Guernica** every Tuesday afternoon at 3:30 and every Thursday evening at 7:30, from August 29 to September 14.

The Museum directs attention to the radio program "Art in the News," originating in New York and heard here over KGO on Wednesday afternoons from 2:00 to 2:15.

The Museum is open daily from noon until 10 o'clock in the evening on weekdays and from 1 until 5 on Sundays.

This monthly bulletin will be mailed regularly to all who leave their names and addresses at the Information Desk of the Museum, with 25 cents to cover mailing costs until September, 1940.

X-N 740.5 #21

EXHIBITIONS IN FEBRUARY

PAINTINGS, WATERCOLORS and SCULPTURE OWNED IN THE BAY REGION
Through February 4

GEORGES BRAQUE
Retrospective Exhibitions of Paintings
February 6 through March 3

TWENTIETH CENTURY GERMAN ART NOW PROSCRIBED
Paintings by Beckmann, Hofer, Klee, Marc, Nolde, Pechstein and others
February 6 through February 25

4TH ANNUAL WATERCOLOR EXHIBITION of the SAN FRANCISCO ART ASSOCIATION
February 7 through March 3
Reception and Preview, February 6

OILS AND WOODCUTS BY JOSEF ALBERS
February 16 through March 8

PRINTS BY GEORGES ROUAULT
February 19 through March 17

PHOTOGRAPHS BY BRETT WESTON
February 27 through March 19

SAN FRANCISCO ART ASSOCIATION GALLERY

Watercolors by Victor De Wilde
January 29 through February 11

Paintings by William A. Campbell, Jr.
February 12 through February 25

Paintings by Jack Wilkinson
February 26 through March 10

MAX BECKMANN Oil on Canvas **THE SKATERS**
In the Exhibition of Twentieth Century German Art

MOTION PICTURE PROGRAM

"The Plow That Broke the Plains" and "The River," directed by Pare Lorentz, will be shown free of charge on Thursday evening, February 29, at 8 o'clock. The Museum's Film Art Group Series will begin the following Thursday, March 7. The complete program will be announced in the March Bulletin.

LECTURES IN FEBRUARY

CONTEMPORARY ART IN THE SAN FRANCISCO BAY REGION
Katherine Field Caldwell
Sunday afternoon, February 4, at 3 o'clock

THE FUNCTION OF ABSTRACT ART
Charles Lindstrom
Wednesday evening, February 7, at 8 o'clock

WHY DOES A NUDE DESCEND THE STAIRS?
Guest speaker: Alfred Frankenstein, Art Editor of the San Francisco Chronicle
Sunday afternoon, February 11, at 3 o'clock

GERMAN ART IN EXILE
Katherine Field Caldwell
Wednesday evening, February 14, at 8 o'clock

BRAQUE AND ABSTRACT TENDENCIES IN CONTEMPORARY ART
Grace L. McCann Morley
Sunday afternoon, February 18, at 3 o'clock

SOCIAL IMPLICATIONS OF DESIGN
Guest speaker: Dr. Walter Baermann, Director of the California Graduate School of Design, Pasadena, California
Wednesday evening, February 21, at 8:30 o'clock

BRAQUE AND ABSTRACT ART
Katherine Field Caldwell
Sunday afternoon, February 25, at 3 o'clock

CHAMBER MUSIC

The Chamber Orchestra of the San Francisco Conservatory of Music will be heard in a free concert at the Museum on Wednesday evening, February 28, at 8:15 o'clock. Nicholas Goldschmidt will conduct.

X-N740.5 #22

MAURICE DE VLAMINCK — OIL ON CANVAS — LANDSCAPE IN THE BEAUCE

EXHIBITIONS CELEBRATING THE FIFTH ANNIVERSARY OF THE MUSEUM'S OPENING

Contemporary Art from Bay Region Collections — Selections from the Museum's Collections
Demonstration of Educational and Study Exhibitions — Development of Five Years
January 18 through February 5

OTHER EXHIBITIONS IN JANUARY

DRAWINGS and WATERCOLORS by DIEGO RIVERA
Through January 5

PAINTINGS by WILLIAM GAW
In the Museum's Collections
Through January 10

PAINTINGS and PRINTS by JOSEPH RAPHAEL
Through January 10

PAINTINGS from the Museum's Collections
Through January 10

TAPA—THE BARK CLOTH OF POLYNESIA
Principally from the collection of Mrs. George Pope
Through January

LECTURES IN JANUARY

PAINTERS OF SAN FRANCISCO
John Humphrey
Sunday afternoon, January 7, at 3 o'clock

PRIMITIVE ART IN AMERICA
Charles Lindstrom
Wednesday evening, January 10, at 8 o'clock

TAPA—THE BARK CLOTH OF POLYNESIA
John Brookes
Sunday afternoon, January 14, at 3 o'clock

SEVEN CENTURIES OF PAINTING
Thomas Carr Howe, Jr.
Wednesday evening, January 17, at 8 o'clock

DIEGO RIVERA and MURAL ART IN AMERICA
Katherine Field Caldwell
Sunday afternoon, January 21, at 3 o'clock

PORTRAITS OF OUR TIME
Robert Burns
Wednesday evening, January 24, at 8 o'clock

THE ART OF LOOKING AT ART
Katherine Field Caldwell
Sunday afternoon, January 28, at 3 o'clock

TAPA—THE BARK CLOTH OF POLYNESIA
John Brookes
Wednesday evening, January 31, at 8 o'clock

LECTURE BY WALTER PACH

The Museum will present Walter Pach, eminent American painter and author of outstanding books on art, as guest speaker on Friday evening, January 26, at 8:30 o'clock. "Ancient Answers to Modern Problems" will be the subject of Mr. Pach's lecture.

THE QUARTERLY BULLETIN

The second issue of the Quarterly Bulletin, the new illustrated art magazine of the Museum, has come out. Vlaminck's "Landscape in the Beauce," shown above, is one of the many reproductions it contains. Art on the West Coast in some of its most vital manifestations is discussed in articles by Richard Neutra, Dr. Grace Morley and Heinz Berggruen.

BOOK REVIEWS

Madefrey Odhner will review Current Biography every Thursday evening at 8 P. M., and current fiction every Friday afternoon at 2. The books to be reviewed will be announced each week in the Museum.

X-N 740.5 #23

EXHIBITIONS IN APRIL

PAINTINGS BY AMEDEE OZENFANT
Through April 7

PRINTS OF THE AMERICAN ARTISTS ASSOCIATION
Through April 7

PAINTINGS BY VACLAV VYTLACIL
Through April 16

PRIMITIVE ART
Through April 21

WATERCOLORS BY DONG KINGMAN
Through April 21

WASH DRAWINGS BY H. OLIVER ALBRIGHT
Through April 21

PAINTINGS BY TOM E. LEWIS
April 2 through April 28

PHOTOGRAPHS OF SAN FRANCISCO
By William H. Abenseth
April 2 through April 28

PAINTINGS BY HENRY ALEXANDER
April 16 through May 19

DRAWINGS BY GEORGE GROSZ
April 23 through May 19

PAINTINGS, DRAWINGS, AND SCULPTURE BY LUIS ALBERTO ACUNA
April 23 through May 19

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils and Lithographs by Nils Gren
Through April 7

Watercolors and Graphic Arts by Loyola Fourtane
April 8 through April 21

Oils by David Park
April 22 through May 5

DANCE MASK, IVORY COAST
in the Primitive Art Show of the Museum

MOTION PICTURE PROGRAM

The following programs will be shown at the Museum on Thursday evenings at 8 o'clock

April 4—FRAGMENT OF AN EMPIRE—1929
Social film by Friedrich Ermler

April 11—ARSENAL—1928
Civil war in the Ukraine, by Dovzhenko

THE DOCUMENTARY FILM

April 18—MOANA—1926
Poetic document of the South Seas by Robert Flaherty

April 25—NANOOK OF THE NORTH—1922
Study of Eskimo communal life by Robert Flaherty

Admission by membership in the Film Art Group only. Membership for 1940: 50c. Admission to each performance: 25c.

LECTURES IN APRIL

THE GIFT OF THE SAVAGE
Katherine Field Caldwell
Wednesday evening, April 3, at 8:30 o'clock

PRIMITIVE ART AND THE QUALITY OF MAGIC
Charles Lindstrom
Sunday afternoon, April 7, at 3:00 o'clock

SOURCES OF PICASSO'S ART
Charles Lindstrom
Wednesday evening, April 10, at 8:30 o'clock

HOFER AND MATISSE—A STUDY IN CONTRASTS
Katherine Field Caldwell
Wednesday evening, April 17, at 8:30 o'clock

AMERICAN ROMANTIC PAINTERS
Charles Lindstrom
Wednesday evening, April 24, at 8:30 o'clock

ARTISTS OF SOCIAL SATIRE
Katherine Field Caldwell
Sunday afternoon, April 28, at 3:00 o'clock

DANCE PROGRAM

New Rhythmic Resources for the Choreographer

Marian Van Tuyl assisted by her concert dance group and musical director, Lou Harrison.
Sunday afternoon, April 14, at 3:00 o'clock

RECITAL

ROSS McKEE, pianist; JOHN HOLMES, baritone; HERBERT HORN, accompanist, presented by The Music and Arts Institute of San Francisco.
Sunday afternoon, April 21, at 3:00 o'clock

EXHIBITIONS IN AUGUST

Self Portraits Through the Ages
August 6 through August 27

Paintings by George Grosz
August 8 through September 5

Paintings by Louis Eilshemius
August 8 through September 5

Paintings by Frederic Taubes
August 9 through September 2

National Exhibition of Representative Buildings of the Post War Period
Through August 11

American Paintings from the Phillips Gallery and the American Federation of Arts
Through August 12

Paintings by Harold Weston
Through August 8

Paintings by David Burliuk
Through September 3

Survey of the Museum's Services
Through August

Guernica, **the great mural by Pablo Picasso—a thunderous indictment of the bombing of Guernica during the Spanish civil war—will be exhibited at the Museum with the preparatory sketches from August 27 through Sept. 18.**

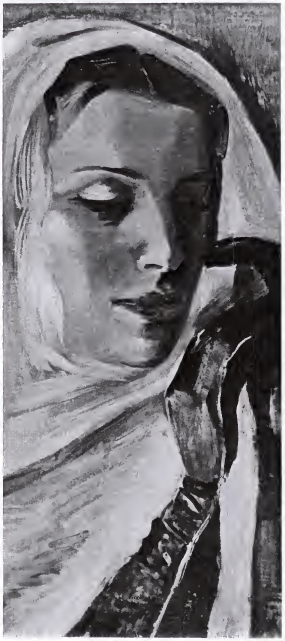
SAN FRANCISCO ART ASSOCIATION GALLERY

Summer Group Shows

EXPOSITION LECTURE SERIES

A new series of six lectures on the art of the Exposition will be conducted by the Museum on Monday evenings at 8 o'clock beginning August 21. The sessions will be held alternately at the Museum and in various sections of the Fine Arts Palace at the Fairgrounds.

Registration may be made at once. Museum members and one guest free. Others: for the course, $2.50; for single lectures, 50c.



DETAIL OF **BLACK GLOVES** BY FREDERIC TAUBES

LECTURES IN AUGUST

Aug. 2 . . Wednesday evening, 8 o'clock
Masters of Modern Art: Paul Gauguin
John Brookes

Aug. 6 . . Sunday afternoon, 3 o'clock
When Artists Paint Themselves
Walter Gordon

Aug. 9 . . Wednesday evening, 8 o'clock
Masters of Modern Art: Camille Corot
John Humphrey

Aug. 13 . . Sunday afternoon, 3 o'clock
Eilshemius—A Neglected Master
Charles Lindstrom

Aug. 16 . . Wednesday evening, 8 o'clock
Masters of Modern Art: Edouard Manet
Walter Gordon

Aug. 20 . . Sunday afternoon, 3 o'clock
Frederic Taubes
Walter Gordon

Aug. 23 . . Wednesday evening, 8 o'clock
Sculpture in San Francisco Parks and Squares
Elizabeth Kleeman

Aug. 27 . . Sunday afternoon, 3 o'clock
Picasso's "Guernica"
Charles Lindstrom

Aug. 30 . . Wednesday evening, 8 o'clock
Masters of Modern Art: Thomas Eakins
John Humphrey

The Museum is open daily from noon until 10 o'clock in the evening on weekdays and from 1 until 5 on Sundays.

This monthly bulletin will be mailed regularly to all who leave their names and addresses at the Information Desk of the Museum with twenty-five cents to cover mailing costs until August, 1940.

X-N 740.5

#25

Head of a Clown, gouache by Georges Rouault in the Museum's collection.

GEORGES ROUAULT—

Retrospective Loan Exhibition of His Work February 19 - March 24

This exhibition, organized for The Institute of Modern Art in Boston, the Phillips Memorial Gallery in Washington, D. C., and the San Francisco Museum of Art, is the most comprehensive survey so far of the work of one of the greatest of contemporary painters.

LECTURES IN FEBRUARY

BAY-REGION PRINTMAKERS
John Humphrey
Sunday afternoon, February 2, at 3:00 o'clock

PHOTO FORUM:
What Is Photography?
George Allen Young, Lecturer
Fun With Birds
Color film. Mrs. T. Eric Reynolds, Lecturer
Monday evening, February 3, at 8:00 o'clock

OBSTACLES TO AN ENJOYMENT OF ART
Charles Lindstrom
Wednesday evening, February 5, at 8:30 o'clock

COMPOSERS' FORUM:
Concert devoted to the compositions of Charles Jones, H. B. Pasmore and Arthur Bliss. Performers will be the Music Lovers, the Pasmore Trio, Nicholas Goldschmidt and others. The composers will appear personally in the forum period following the concert.
Thursday evening, February 6, at 8:15 o'clock.
Free of charge.

CURRENT TRENDS IN THE GRAPHIC SHOW
Hamilton Wolf, guest lecturer
Sunday afternoon, February 9, at 3:00 o'clock

PHOTO FORUM: Titling Techniques
W. T. O'Dogherty, Lecturer
Monday evening, February 10, at 8:00 o'clock

BAY-REGION PRINTMAKERS
John Humphrey
Wednesday evening, February 12, at 8:30 o'clock

CONCERT
by artists of the Music and Arts Institute of San Francisco, including a Choral of twenty voices, a String Ensemble, and a performance by Gail Potter, diseuse.
Sunday afternoon, February 16, at 3:00 o'clock

PHOTO FORUM:
You and Your Camera
Walter Lenz, Lecturer
Color in Canada and the East
George L. Green, Lecturer
Monday evening, February 17, at 8:00 o'clock

GEORGES ROUAULT: JUDGE OF SOCIETY
Ellen H. Bransten
Wednesday evening, February 19, at 8:30 o'clock

GEORGES ROUAULT
Charles Lindstrom
Sunday afternoon, February 23, at 3:00 o'clock

PHOTO FORUM:
Musical Backgrounds for Your Films
Richard Wagner, Lecturer
Monday evening, February 24, at 8:00 o'clock

THE ROAD TO ROUAULT
Dorothy Puccinelli, guest lecturer
Wednesday evening, February 26, at 8:30 o'clock

MUSIC AND MUSICOLOGY
by Warren D. Allen, Chairman of the Division of Music at Stanford University. Admission 75c. San Francisco Conservatory of Music Series.
Thursday evening, February 27, at 8:15 o'clock

EXHIBITIONS IN FEBRUARY

THE TECHNIQUE OF THE JAPANESE PRINT WITH PRINTS LENT BY MRS. SELAH CHAMBERLAIN
Through February 9

DRAWINGS BY CORRADO CAGLI
Through February 11

VISUAL AND NON-VISUAL ART—Work by the blind contrasted with work by those of normal vision
Extended through February 14

PRIZE-WINNING HOUSES BY SEVEN BAY-REGION ARCHITECTS (which were given awards in the House Beautiful and the House and Garden Competitions)
Through February 14

SELECTIONS from the ALBERT M. BENDER COLLECTION OF THE SAN FRANCISCO MUSEUM OF ART
Through February 16

SAN FRANCISCO ART ASSOCIATION ANNUAL EXHIBITION OF DRAWINGS AND PRINTS
Through February 18

PICTORIAL PHOTOGRAPHS
Through February 23

DRAWINGS BY FRANZ BAUM
February 4 - February 24

CARICATURES BY SOTOMAYOR
February 21 - March 10

WATERCOLORS BY ROBERT BACH
February 25 - March 16

SAN FRANCISCO ART ASSOCIATION GALLERY

Paintings and Sculpture by Claire Falkenstein
Through February 9

Watercolors by John Haley
February 10 - February 23

Paintings and Prints by Mallette Dean
February 24 - March 9

CIVIC CENTER SAN FRANCISCO MUSEUM OF ART

EXHIBITIONS IN JULY

Watercolors by Emil Nolde
Through July 19

Survey of the Museum's Services
Through August

Watercolors by San Francisco Artists
Through July

Paintings by Ramos-Martinez
Through July 19

Paintings by Wassily Kandinsky
July 6 through July 23

"Art Lovers of the East Bay" Collection
July 7 through July 30

Watercolors by Ward Lockwood
July 8 through July 29

National Exhibition of Representative Buildings of the Post War Period
July 12 through August 11

American Paintings from the Phillips Gallery, Washington, D. C.
July 20 through August 6

Paintings by Harold Weston
July 24 through August 8

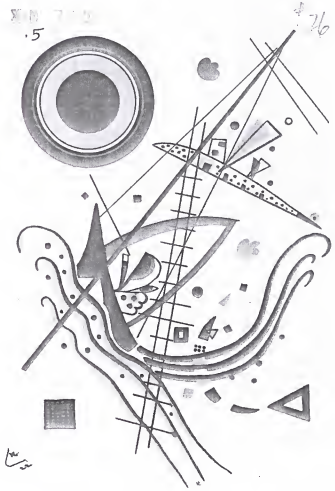
Paintings by David Burliuk
July 31 through September 3

SAN FRANCISCO ART ASSOCIATION GALLERY

Summer Group Shows

EXPOSITION LECTURE SERIES

A series of five illustrated lectures on the Art of the Exposition will be given by Dr. Alfred Neumeyer on Thursday evenings, July 6 to August 3, at 8 o'clock, in the San Francisco Museum of Art. Lecture subjects will be: Italian Art of the Renaissance, The Art of the Baroque, Painting in the 19th Century, Painting and Sculpture in the 20th Century. The series is sponsored by the Museum and by Mills College. Fee for the course is two dollars; for single admissions, fifty cents.



COLOR WOODCUT BY WASSILY KANDINSKY

The exhibition of paintings by Wassily Kandinsky surveys the art of this leader in the field of abstract art from 1923 to the present. It is the largest and most colorful presentation of his work yet held in the Museum.

LECTURES IN JULY

July 2 .. Sunday afternoon, 3 o'clock
Influence on Modern Art of the Arts of the Pacific Basin
Charles Lindstrom

July 5 .. Wednesday evening, 8 o'clock
Masters of Modern Art: Paul Cezanne
Walter Gordon

July 9 .. Sunday afternoon, 3 o'clock
The Art of Wassily Kandinsky
Walter Gordon

July 12 .. Wednesday evening, 8 o'clock
Masters of Modern Art: Pierre Renoir
John Humphrey

July 16 .. Sunday afternoon, 3 o'clock
Architecture for Modern Use
Charles Lindstrom

July 19 .. Wednesday evening, 8 o'clock
Masters of Modern Art: Edgar Degas
Charles Lindstrom

July 23 .. Sunday afternoon, 3 o'clock
Young American Artists
Walter Gordon

July 26 .. Wednesday evening, 8 o'clock
Masters of Modern Art: Paul Gauguin
John Brookes

July 30 .. Sunday afternoon, 3 o'clock
Painting for Pleasure
John Humphrey

The Museum is open daily from noon until 10 o'clock in the evening on weekdays and from 1 until 5 on Sundays.

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X-N740.5

#27

PABLO PICASSO — Pencil Drawing — THE END OF A MONSTER

PICASSO — FORTY YEARS OF HIS ART

June 26 through July 22

OTHER EXHIBITIONS IN JUNE

WATERCOLORS of TAHITI
by CHARLES SURENDORF
Through June 16

PAINTINGS by IVES TANGUY
Through June 16

PACIFIC COAST STATES WATERCOLORS
Through June 16

PAINTINGS
by JACK WILKINSON and UNA McCANN
Through June 16

GRAPHIC ARTS by KAETHE KOLLWITZ
Through June 19

THE WORK OF HELEN GENTRY, bookbinder
June 10 through July 8

SAN FRANCISCO ART ASSOCIATION GALLERY

OILS by AUGUSTA P. RATHBONE
June 3 through June 16

OILS by MARIUS R. ROCLE
June 17 through June 30

LECTURES IN JUNE

PACIFIC COAST WATERCOLORS
John Humphrey
Sunday afternoon, June 2, at 3 o'clock

PAINTINGS BY CHILDREN
John Brookes
Wednesday evening, June 5, at 8:30 o'clock

ABSTRACT ART AND SURREALISM
Lecturer to be announced
Sunday afternoon, June 9, at 3 o'clock

EXPERIENCING ABSTRACT ART
Robert Burns
Wednesday evening, June 12, at 8:30 o'clock

PICASSO
Lecturer to be announced
Sunday afternoon, June 16, at 3:00 o'clock

WATERCOLORS AS A MEDIUM FOR ART
John Brookes
Wednesday evening, June 19, at 8:30 o'clock

PICASSO AND MATISSE — LEADERS OF CONTEMPORARY ART
Ellen Branstein
Sunday afternoon, June 23, at 3:00 o'clock

TOUR OF PICASSO EXHIBITION
Margaret Cheney
Wednesday evening, June 26, at 8:30 o'clock

PICASSO
Charles Lindstrom
Sunday afternoon, June 30, at 3:00 o'clock

CONCERT

Concert by the choral section of the Bruncli Club under the direction of Mme. Stella Vought, Friday evening, June 14 at 8:30 o'clock.

DANCE RECITAL

Dance program by Dorothy Dahl, Polish and Hungarian Concert Dancing, Friday evening, June 28, at 8:30 o'clock.

EXHIBITIONS IN OCTOBER

60th ANNUAL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION—OILS, TEMPERA, SCULPTURE
Through October 15

EXHIBITION OF SILK SCREEN PRINTS
OCTOBER 6 - OCTOBER 31

PAINTINGS BY RICHARD G. AYER
October 16 - November 5

PAINTINGS BY LUCIEN LABAUDT
October 17 - November 5

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DESIGN DECADE
October 18 - November 10

PAINTINGS BY LLOYD WULF
October 20 - November 10

PASTELS BY MARIAN CUNNINGHAM
October 20 - November 10

WATERCOLORS BY KARL BAUMANN
October 20 - November 10

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils by J. V. Cannon
Through October 6

Etchings, Drypoints and Watercolors By Nicholas Dunphy
October 7 - October 20

Oils and Pastels by Anna E. Klumpke
October 21 - November 3

Alexander Fried will speak at the Museum Thursday evening, October 3, at 8:30. His subject is "Der Rosenkevelier." The following Thursday, October 10, at 8:30, Alfred Frankenstein will speak on "The Marriage of Figaro." These two lectures are presented by the San Francisco Opera Guild. Admission charge is 50 cents.

Herbert Graf, stage director of the Metropolitan Opera and the San Francisco Opera Association, will speak at the Museum Thursday, October 24, at 8:30 P. M. His subject is "Opera Production from Rehearsal to Curtain." This is one of the eight lectures on the San Francisco Conservatory of Music series. Admission charge is 75 cents.

CARNIVAL

By Lloyd Wulf

LECTURES IN OCTOBER

ART, VISION AND ACTION
Guest Speaker: Wolf Weixlgartner-Neutra
Wednesday evening, October 2, at 8:30 o'clock

PAINTING WITHOUT PREJUDICE
Guest Speaker: Margaret Peterson
Sunday afternoon, October 6, at 3:00 o'clock

TECHNIQUE OF THE SILK SCREEN PROCESS
—a motion picture—
With a demonstration by John Humphrey
Wednesday evening, October 9, at 8:30 o'clock

TECHNIQUE OF THE SILK SCREEN PROCESS
—a motion picture—
With a demonstration by John Humphrey
Sunday afternoon, October 13, at 3:00 o'clock

EUROPEAN PAINTING—1918-1940
Ellen Bransten
Wednesday evening, October 16, at 8:30 o'clock

CONCERT
Maida Parr, soprano, Ned Renner, pianist, Paul Erikson, composer, string quartet
Sunday afternoon, October 20, at 3:00 o'clock

CHANGES IN DESIGN CONCEPTS
Charles Lindstrom
Wednesday evening, October 23, at 8:30 o'clock

A DECADE OF DESIGN
Guest Speaker: Joseph Sinel
Sunday afternoon, October 27, at 3:00 o'clock

THE SPLENDOR AND MISERY OF LITERATURE
Guest Speaker Frederick Schwarz Artune
Wednesday evening, October 20, at 8:30 o'clock

CIVIC CENTER **SAN FRANCISCO MUSEUM OF ART** HEMLOCK 2040

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EXHIBITIONS IN SEPTEMBER

SPACE FOR LIVING: AN EXHIBITION OF PLANNING AND ARCHITECTURE
Extended through September 8

STUDIES IN SPACE BY MIES VAN DER ROHE
Extended through September 8

PASTELS BY FLORENCE ALSTON SWIFT
Through September 8

THE DEVELOPMENT OF THEATER DESIGN
Presented by Waldemar Johansen
Extended through September 10

BALINESE PAINTINGS AND WOOD CARVINGS
Through September 15

CERAMICS BY FRANZ AND MARGUERITE WILDENHAIN
Through September 15

WATERCOLORS BY LYONEL FEININGER
Through September 15

CHILDREN'S PAINTINGS FROM SWEDEN, MEXICO, AUSTRIA AND SPAIN
Through September 29

PHOTOGRAPHS BY LOWELL THOMAS, JR.
September 3 through September 15

PRINTS BY PETER SAGER
September 9 through September 16

60th ANNUAL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION—OILS, TEMPERA, SCULPTURE
September 18 through October 15

PREVIEW: A reception and private view, open to members of the San Francisco Art Association and their guests and exhibiting artists, will be given on Tuesday evening, September 17, from 8:30 to 11:00 o'clock.

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils by Amy Dewing Flemming
Through September 8

Oils, Watercolors and Drawings by Hassel Smith
September 9 through September 22

Oils by J. V. Cannon
September 23 through October 6

MEXICAN CHILD'S PAINTING IN THE EXHIBITION OF PAINTINGS BY CHILDREN

The Saturday Morning Children's Hours begin again September 21 from 10 to 11:30. This year a charge of 10 cents each Saturday must be made. Children between the ages of 5 and 18 may enroll. Registration should be made at once at the Information Desk or by telephone.

LECTURES IN SEPTEMBER

THE QUALITY OF CHILD ART
John Brookes
Sunday afternoon, September 1, at 3:00 o'clock

THE IMPORTANCE OF MEDIOCRE ART
1. Creative Art and the Limits of Its Social Influence—A New Theory of the Masses.
Guest Speaker: Frederick Schwarz Artune
Wednesday evening, September 4, at 8:30 o'clock

THE IMPORTANCE OF MEDIOCRE ART
2. The Social Significance of Mediocre Art.
Guest Speaker: Frederick Schwarz Artune
Friday evening, September 6, at 8:30 o'clock

AIMS OF PAINTING TECHNIQUES
John Humphrey
Sunday afternoon, September 8, at 3:00 o'clock

THE IMPORTANCE OF MEDIOCRE ART
3. The Life Cycle of the "Immortal Masterpiece"
Guest Speaker: Frederick Schwarz Artune
Wednesday evening, September 11, at 8:30 o'clock

CHILD ART
Guest Speaker: Worth Ryder
Sunday afternoon, September 15, at 3:00 o'clock

CRISIS IN ARCHITECTURE—An Examination of the Designer in Contemporary Society
Guest Speaker: Serge Chermayeff
Wednesday evening, September 18, at 8:30 o'clock

BRITISH PAINTING
Charles Lindstrom
Sunday afternoon, September 22, at 3:00 o'clock

AN ARTIST SPEAKS OF ART
Guest Speaker: Jean Varda
Wednesday evening, September 25, at 8:30 o'clock

SONG RECITAL
Heleine Tourgee presents
BARBARA PICORARO, Coloratura Soprano
Sunday afternoon, September 29, at 3:00 o'clock

EXHIBITIONS IN NOVEMBER

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#30

"CALIFORNIA CREATES"
Through November 5

PAINTINGS BY RICHARD G. AYER
Through November 5

WATERCOLORS BY KARL BAUMANN
Through November 10

PAINTINGS BY LLOYD WULF
Through November 10

PASTELS BY MARION CUNNINGHAM
Through November 10

DESIGN DECADE
Through November 10

PAINTINGS BY ROBERTO BERDECIO
November 6 - November 24

15th ANNUAL EXHIBITION OF THE SAN FRANCISCO SOCIETY OF WOMEN ARTISTS
November 8 - December 8

THIRTEEN WATERCOLORISTS
November 12 - December 1

MEMORIAL EXHIBITION OF PAINTINGS By Rinaldo Cuneo
November 12 - December 8

DRAWINGS BY WILLIAM ZORACH
November 15 - December 5

PRIZE PHOTOGRAPHS OF THE EXPOSITION—General Electric Contest
November 15 - December 5

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils and Pastels by Anna E. Klumpke
Through November 3

Watercolors and Oils by Rosamond Stanley
November 4 - November 17

Paintings by Marian Clark Cooch
November 18 - December 1

PHOTOGRAPHY AND MOVES

The Museum plens to begin soon e series of conferences on ameteur photography end movies, primarily for Museum members. If you ere interested please call in or meil e postel so thet we can send you definite information.

WHAT MAKES ART WORK? in text end illustretion is now eveilable. The current number of the Museum Querterly conteins e transcription of the first helf of the exhibition of art principles which was lent by the Museum to the Fine Arts Building at the 1940 Golden Gate International Exposition. Price is 25c; mailing charge 5c.

FIRST WAR WINTER

By Charles Howard

LECTURES IN NOVEMBER

FRENCH INFLUENCE ON CALIFORNIA ART
John Humphrey
Sunday afternoon, November 3, at 3:00 o'clock

REDIRECTIONS IN AMERICAN ART, 1920-1940
Ellen Bransten
Wednesday evening, November 6, at 8:30 o'clock

ARTISTS AND PUBLIC
Grece L. McCann Morley
Sunday afternoon, November 10, at 3:00 o'clock

ART IN ACTION AT THE FAIR
Color Film by Orville Goldner
Wednesday evening, November 13, at 8:30 o'clock

CONCERT — Songs by Living American Composers
Radiene Pazmor, Soprano
Thursday evening, November 14, at 8:30 o'clock

Concert by Artists of the Music and Arts Institute of San Francisco
Elizabeth Gebrielle Kant, Soprano; Fred Sommer, Baritone; James Vaughns, Composer; String Quartet.
Sunday efternoon, November 17, at 3:00 o'clock

THE WOMEN ARTISTS EXHIBITION
Leah Rinne Hemilton
Sunday efternoon, November 24, at 3:00 o'clock

ART IN ACTION BY WOMEN ARTISTS

During the Women Artists' exhibition from November 8 to December 8 e continuous program of "Art In Action" will be given every efternoon and evening except Monday evenings and Sundeys. Organized by Ida Dey Degen, the techniques of weaving, pottery meking, wood-cerving, jewelry-making, clay-modelling, painting in tempere, fresco and oil, drawing, mosaic-making, etching, silk-screen printing and flower arrangement, will be demonstrated by Women Artists skilled in these erts.

CIVIC CENTER **SAN FRANCISCO MUSEUM OF ART** HEMLOCK 2000

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#31

The cat is PAK KWAI MAU, terra cotta by Jacques Schnier in the Albert M. Bender Collection of the Museum

LECTURES IN JANUARY

PHOTO FORUM: TRICKS IN PHOTOGRAPHY
W. A. Palmar and Mike Roberts, lecturers
Monday evening, January 6, at 8:00 o'clock

MOZART ON THE 150TH ANNIVERSARY OF HIS DEATH
Alfred Frankenstein, Music and Art Editor of the San Francisco Chronicle. Illustrated on the piano by Arnold Hartman. Admission 75c. This is the fourth of the 8 lectures on the San Francisco Conservatory of Music Series.
Thursday evening, January 9, at 8:30 o'clock

THE ARTIST'S DEVICES
Charles Lindstrom
Sunday afternoon, January 12, at 3:00 o'clock

PHOTO FORUM: THE CINEMA AND CRAFTSMANSHIP
Harry A. Rietf, lecturer
Monday evening, January 13, at 8:00 o'clock

COMPOSERS' FORUM:
Concert devoted to the compositions of Wesley La Violette, Lou Harrison and Charles Cushing. Participating are members of the University of California Chorus and other well-known artists. The composers will appear personally in the forum period following the concert.
Tuesday evening, January 14, at 8:15 o'clock. Free of charge.

OBSTACLES TO AN ENJOYMENT OF ART
Charles Lindstrom
Wednesday evening, January 15, at 8:30 o'clock

SONG RECITAL
by artists from the class of Radiana Pazmor of the Music and Arts Institute of San Francisco
Sunday afternoon, January 19, at 3:00 o'clock

PHOTO FORUM: DOES YOUR FILM TELL A STORY?
Boyd Rakestraw, lecturer
Monday evening, January 20, at 8:00 o'clock

THE HUMAN FIGURE IN ART
Ellen H. Brenston
Wednesday evening, January 22, at 8:30 o'clock

WHY THE MUSIC CRITIC?
by Alexander Fried, Music and Art Editor of the San Francisco Examiner. Admission 75c. This is the fifth of the 8 lectures on the San Francisco Conservatory of Music Series.
Thursday evening, January 23, at 8:30 o'clock

THE TECHNIQUE OF THE JAPANESE PRINT
John Humphrey
Sunday afternoon, January 26, at 3:00 o'clock

FROM PYRAMIDS TO SKYSCRAPERS
Guest lecturer: Jan Reiner
Wednesday evening, January 29, at 8:30 o'clock

EXHIBITIONS IN JANUARY

SELECTIONS FROM THE ALBERT M. BENDER COLLECTION OF THE SAN FRANCISCO MUSEUM OF ART
Through the month

VISUAL AND NON-VISUAL ART—work by the blind contrasted with work by those of normal vision
January 2 - January 19

THE TECHNIQUE OF THE JAPANESE PRINT with Prints lent by Mrs. Selah Chamberlain
January 14 - February 9

DRAWINGS BY CORRADO CAGLI
January 21 - February 11

WORKS BY STUDENTS OF THE CALIFORNIA SCHOOL OF FINE ARTS
January 21 - February 2

PRIZE-WINNING HOUSES BY SEVEN BAY-REGION ARCHITECTS (which were given awards in the House Beautiful 13th Annual Small House Competition and the House and Garden 1940 Competition.)
January 21 - February 14

SOVIET PRINTS
January 22 - February 4

PAINTINGS BY ALEXANDER CORAZZO
January 21 - February 11

SAN FRANCISCO ART ASSOCIATION ANNUAL EXHIBITION OF DRAWINGS AND PRINTS
January 29 - February 18

SAN FRANCISCO ART ASSOCIATION GALLERY

Color Lithographs and Washes by David Chun
Through January 12

Oils and Gouaches by Glenn A. Wessels
January 13 - January 26

Paintings and sculpture by Claire Falkenstein
January 27 - February 9

A series of ten illustrated lectures and experiments in MODERN ART AND ITS SOURCES will be given by Charles Lindstrom on Tuesday evenings at 8 o'clock beginning January 21. Enrollment may be made now by mail or at the Information Desk of the Museum. Fee for the course: $4.00; for Museum Members: $2.00.

EXHIBITIONS IN JULY

PICASSO: FORTY YEARS OF HIS ART
Through July 22

THE WORK OF HELEN GENTRY, BOOK DESIGNER
Through July 8

CONTEMPORARY PRINTS FROM THE MUSEUM'S PERMANENT COLLECTIONS
Through July 22

AMERICAN INDIAN PHOTOGRAPHS BY HELEN POST
(Illustrations for "As Long as the Grass Shall Grow," by Oliver La Farge)
July 23 through July 31

PAINTINGS BY KENNETH CALLAHAN
July 24 through August 25

ENGRAVINGS BY S. W. HAYTER
July 24 through August 25

THE DEVELOPMENT OF THEATER DESIGN
July 28 through September 1

SPACE FOR LIVING
An Exhibition of Planning and Architecture
July 30 through September 1

SAN FRANCISCO ART ASSOCIATION GALLERY

Gouaches by Miné Okubo
July 1 through July 14

Oils by Margot King Rocle
July 15 through July 28

Oils by Dorr Bothwell
July 29 through August 11

PABLO PICASSO — BOY LEADING A HORSE

LECTURES IN JULY

PICASSO AND THE TRADITION OF EUROPEAN PAINTING
Guest Speaker: Alfred Neumeyer, Director of Mills College Art Gallery
Wednesday evening, July 3, at 8:30 o'clock

PICASSO
Charles Lindstrom
Sunday afternoon, July 7, at 3:00 o'clock

PICASSO
John Brookes
Wednesday evening, July 10, at 8:30 o'clock

PICASSO'S BLUE AND ROSE PERIODS
Guest Speaker: Thomas Carr Howe, Director of the Palace of the Legion of Honor
Sunday afternoon, July 14, at 3:00 o'clock

THE PICASSO EXHIBITION
Grace L. McCann Morley
Wednesday evening, July 17, at 8:30 o'clock

THE PICASSO EXHIBITION
Grace L. McCann Morley
Sunday afternoon, July 21, at 3:00 o'clock

VISION AND REPRESENTATION
Charles Lindstrom
Wednesday evening, July 24, at 8:30 o'clock

THE DEVELOPMENT OF THEATER DESIGN
Guest Speaker: Waldemar Johansen, Art and Technical Director of Dramatics, Stanford University
Sunday afternoon, July 28, at 3:00 o'clock

SHOWING OF THE MOTION PICTURE "THE CITY"
Wednesday evening, July 31, at 8:30 o'clock

X-N740,5

EXHIBITIONS IN MAY

AMERICAN ABSTRACT ARTISTS
A. E. Gallatin
George L. K. Morris
Charles G. Shaw
Through May 26

WATERCOLORS
BY FARWELL TAYLOR
Through May 19

PHOTOGRAPHS
BY THEODORE BARON
AND STUDENTS
Through May 19

PAINTINGS
BY HENRY ALEXANDER
Through May 19

PAINTINGS, DRAWINGS AND
SCULPTURE
BY LUIS ALBERTO ACUÑA
Through May 26

DRAWINGS BY GEORGE GROSZ
Through May 26

PAINTINGS BY IVES TANGUY
May 15 through June 16

PAINTINGS
BY JACK WILKINSON AND
UNA McCANN
May 21 through June 16

GRAPHIC ARTS BY KAETHE KOLLWITZ
May 28 through June 19

PACIFIC COAST STATES WATERCOLORS
May 28 through June 16

SAN FRANCISCO ART ASSOCIATION GALLERY

Oils by David Park
Through May 5

Etchings, Watercolors and Charcoal by John Stoll
May 6 through May 19

Oils, Pastels and Watercolors
by Fay Morgan Taylor
May 20 through June 2

LUIS ALBERTO ACUÑA — A Horse, a Boy, and a Somber Landscape

MOTION PICTURE PROGRAM

The following programs will be shown at the Museum on Thursday evenings at 8 o'clock

May 2—BRITISH DOCUMENTARY FILMS
The Private Life of The Gannets—Weather Forecast—Night Mail

May 9—THE MARCH OF TIME—1935-1939

May 16—GREAT ACTRESSES OF THE PAST

May 23—HISTORY OF ANIMATION

May 30—ROBIN HOOD with Douglas Fairbanks

Admission by membership in the Film Art Group only. Membership for 1940: 50c. Admission to each performance: 25c.

LECTURES IN MAY

PICASSO'S *Guernica*
Charles Lindstrom
Wednesday evening, May 1, at 8:30 o'clock

QUALITIES OF PICASSO'S ART
Charles Lindstrom
Sunday afternoon, May 5, at 3 o'clock

19TH CENTURY FORERUNNER
OF CONTEMPORARY ART
Guest Speaker: Worth Ryder,
Professor of Art, University of California
Wednesday evening, May 8, at 8:30 o'clock

SUBJECT INTERPRETATION IN
THE ART OF EL GRECO
Guest Speaker: Dr. Edgar Wind of the Warburg Institute of the University of London
Wednesday evening, May 15, at 8:30 o'clock

FANTASY AND REASON IN ART
Katherine Field Caldwell
Sunday afternoon, May 19, at 3 o'clock

CUBISM
Ellen Bransten
Wednesday evening, May 22, at 8:30 o'clock

PICASSO—SIX PAINTERS IN ONE
Ellen Bransten
Sunday afternoon, May 26, at 3 o'clock

KAETHE KOLLWITZ
Robert Burns
Wednesday evening, May 29, at 8:30 o'clock

RECITAL

Jessie Ward Haywood, poet-diseuse, Alice Edwards, soprano, and Howard Solve, baritone, will be presented by the Music and Arts Institute of San Francisco on Sunday afternoon, May 12, at 3 o'clock.

STUDY GALLERY ON PICASSO

During May, the Museum's Study Gallery is devoted to Picasso as a preparation for the great exhibition of Picasso's work to be shown at the Museum from June 25 to July 22.

X-N 740.5 #34

EXHIBITIONS IN AUGUST

WATERCOLORS BY JOHN OPPER
Through August 18

PAINTINGS BY KENNETH CALLAHAN
Through August 25

PAINTINGS AND ENGRAVINGS
BY S. W. HAYTER
Through August 25

SPACE FOR LIVING: AN EXHIBITION
OF PLANNING AND ARCHITECTURE
Through September 1

STUDIES IN SPACE
BY MIES VAN DER ROHE
Through September 1

THE DEVELOPMENT OF THEATER DESIGN
Presented by Waldemar Johansen
Through September 1

WORK BY STUDENTS OF THE
CALIFORNIA SCHOOL OF FINE ARTS
August 6 through August 25

PASTELS BY FLORENCE ALSTON SWIFT
August 20 through September 8

WATERCOLORS BY LYONEL FEININGER
August 20 through September 15

CHILDREN'S PAINTINGS
From Sweden, Mexico, Austria, Spain
August 27 through September 29

WILDENHAIN CERAMICS
August 27 through September 15

BALINESE PAINTINGS AND
WOOD CARVINGS
August 27 through September 15

SAN FRANCISCO ART ASSOCIATION GALLERY

Paintings by Dorr Bothwell
Through August 11

Oils by Marie Gleason Cruess
August 12 through August 25

Oils by Amy D. Flemming
August 26 through September 8

LECTURES IN AUGUST

DANCE RECITAL
By Dancers En Route
Sunday afternoon, August 4, at 3:00 o'clock

THE COORDINATION OF ARCHITECTURE,
LANDSCAPE DESIGN AND CIVIC
AND REGIONAL PLANNING
Guest Speaker: Joseph McCarthy
Wednesday evening, August 7, at 8:30 o'clock

MODERN METHODS OF ENGRAVING
AND ETCHING
Guest Speaker: S. W. Hayter
Sunday afternoon, August 11, at 3:00 o'clock

LANDSCAPE DESIGN IN THE BAY AREA
Guest Speaker: Edward A. Williams
Wednesday evening, August 14, at 8:30 o'clock

MODERN ART EXPERIMENTS
Charles Lindstrom
Sunday afternoon, August 18, at 3:00 o'clock

SPACE FOR LIVING
Guest Speaker: Phillip Joseph
Wednesday evening, August 21, at 8:30 o'clock

CERAMIC MONUMENTS OF PERSIA
Guest Speaker: John McCool
Sunday afternoon, August 25, at 3:00 o'clock

SOLVING REGIONAL PLANNING
PROBLEMS OF THE BAY REGION
Guest Speaker: Corwin Meine
Wednesday evening, August 28, at 8:30 o'clock

CIVIC CENTER **SAN FRANCISCO MUSEUM OF ART** HEMLOCK 2040

X-N 740.5

EXHIBITIONS IN DECEMBER

ALBERT M. BENDER COLLECTION OF THE SAN FRANCISCO MUSEUM OF ART, featuring contemporary painting, water-colors, drawings and 1940 accessions
Through the month

DRAWINGS BY WILLIAM ZORACH
Through December 5

15th ANNUAL EXHIBITION OF THE SAN FRANCISCO SOCIETY OF WOMEN ARTISTS
Through December 8

MEMORIAL EXHIBITION OF PAINTINGS By Rinaldo Cuneo
Through December 8

PRIZE PHOTOGRAPHS OF THE EXPOSITION
Through December 8

DRAWINGS BY RICO LEBRUN
Through December 15

PAINTING, DRAWING AND CLAY MODELLING BY CHILDREN IN THE MUSEUM'S SATURDAY ART GROUPS
December 14 - 31

SAN FRANCISCO ART ASSOCIATION GALLERY

Paintings by Luke Gibney
December 2 - 15

Paintings by William Gerstle
December 16 - 29

Lithographs by David Chun
December 30 - January 12

THE ANNUAL CHRISTMAS PARTY for children attending the Museum's Saturday Morning Hours will be held between one and four p. m. on Saturday, December 14. Parents and friends are cordially invited.

THE MUSEUM SUGGESTS FOR CHRISTMAS GIFTS:

Christmas cards from the collections
Color reproductions of Rivera's FLOWER VENDOR and of Millet's MAN WITH THE HOE
Covarrubias' map murals from Pacific House
Books on contemporary art from the Museum of Modern Art

A MEMBERSHIP IN THE SAN FRANCISCO MUSEUM OF ART WITH ALL ITS PRIVILEGES

FOG IN THE MOUNTAIN, watercolor by Dong Kingman in the Albert M. Bender Collection

LECTURES AND CONCERTS IN DECEMBER

ART IN ACTION BY WOMEN ARTISTS
Sunday afternoon, December 1, from 2:00 to 5:00 o'clock

PHOTO FORUM — Form in Photography
Monday evening, December 2, at 8:00 o'clock.
50c admission

ART IN ACTION BY WOMEN ARTISTS
Wednesday evening, December 4, from 7:00 to 9:30 o'clock

RICHARD WAGNER FROM A CONTEMPORARY POINT OF VIEW
By Professor Albert Elkus, head of the Music Department of the University of California. This is the third of the eight lectures on the San Francisco Conservatory of Music series. Admission 75c.
Thursday evening, December 5, at 8:30 o'clock

COMPOSERS' FORUM, 1st session
Concert given over to the compositions of Robert Deleney and Darius Milhaud. Composers appearing personally in Forum period following the musical program. Distinguished artists participating. Admission is free.
Friday evening, December 6, at 8:00 o'clock

ART IN ACTION BY WOMEN ARTISTS
Sunday afternoon, December 8, from 2:00 to 5:00 o'clock

PHOTO FORUM — Cinema Scripts
Monday evening, December 9, at 8:00 o'clock
50c admission

EUROPEAN PAINTING, 1918-1940
Ellen H. Bransten
Wednesday evening, December 11, at 8:30 o'clock

CONCERT BY THE CHAMBER ORCHESTRA OF THE SAN FRANCISCO CONSERVATORY OF MUSIC
Under the direction of Nicholas Goldschmidt
Music by Sammartini, Handel, Bach. Admission is free
Thursday evening, December 12, at 8:30 o'clock

ART AND WAR
Katherine Field Caldwell
Sunday afternoon, December 15, at 3:00 o'clock

There will be no lectures on the other Wednesdays and Sundays of December because of the holidays. Lectures will be resumed on Wednesday evening, January 8, 1941.

X-N 39.5 #36

EXHIBITIONS IN DECEMBER

WATERCOLORS by JUANITA VITOUSEK
Through December 7

PAINTINGS by WERNER PHILIPP
Through December 10

PAINTINGS by GENEVE RIXFORD SARGEANT
Through December 10

MURAL CONCEPTUALISM
Through December 13

400 YEARS OF MAPMAKING
The collection of Alfred H. de Vries
Through December 17

SECOND ANNUAL BENEFIT EXHIBITION
Through December 22

PAINTINGS from the Museum's Collections
December 10-December 31

DRAWINGS and WATERCOLORS by DIEGO RIVERA in the Museum's Collections
December 12-December 31

PAINTINGS and PRINTS by JOSEPH RAPHAEL
December 15-December 31

PAINTINGS by WILLIAM GAW in the Museum's Collections
December 15-December 31

TAPA—THE BARK CLOTH OF THE PACIFIC ISLANDS
From the collections of Mrs. George Pope, Mrs. Bishop, and the Honolulu Academy of Fine Arts
December 20-December 31

SAN FRANCISCO ART ASSOCIATION GALLERY

Watercolors and Etchings by Esther Meyer
Through December 3

Oils by Geneve Rixford Sargeant
December 4-December 17

MUSEUM HOURS

The Museum is open daily from noon to 10 o'clock in the evening on weekdays and from 1 to 5 on Sundays. On Saturday, December 23, and Saturday, December 30, it will be open from 12 to 5 P. M. On Sunday, December 24, and on Christmas, it will be closed all day. On Sunday, December 31, it will be open from 1 to 5 P. M. as usual but will be closed on New Year's day.

Mr. de Vries will be in the galleries to discuss the exhibition, 400 Years of Mapmaking, on Tuesday evenings from 8 to 9 o'clock, December 5th and 12th.

DIEGO RIVERA WATERCOLOR HEAD OF A MAN

In connection with the Rivera exhibition, the Museum will publish a special Rivera catalogue. This catalogue, to contain numerous illustrations and an essay on "Rivera and California," will be on sale at the Museum. Price 50c.

LECTURES IN DECEMBER

Dec. 3 . . Sunday afternoon, 3 o'clock
The Palace of Fine Arts in Retrospect
19th Century Antecedents of Modern Art
Katherine Field Caldwell

Dec. 6 . . Wednesday evening, 8 o'clock
The Palace of Fine Arts in Retrospect
Seven Masters of European Painting
Katherine Field Caldwell

Dec. 10 . . Sunday afternoon, 3 o'clock
The Palace of Fine Arts in Retrospect
Painting, East and West
Katherine Field Caldwell

Dec. 13 . . Wednesday evening, 8 o'clock
Mural Conceptualism
Beckford Young

Dec. 17 . . Sunday afternoon, 3 o'clock
400 Years of Mapmaking
Alfred H. de Vries

Dec. 20 . . Wednesday evening, 8:15 o'clock
Concert by the Chamber Orchestra of the San Francisco Conservatory of Music
Under the direction of Nicholas Goldschmidt

There will be no lectures on the 24th, 27th and 31st of this month.

CHILDREN'S CHRISTMAS PARTY

The annual Christmas party for children attending the Museum's Saturday Morning Hours, will be held on Saturday, December 16, from 1 to 4 P. M. Parents and friends are cordially invited to attend. There will be an exhibition of selected work, entertainment and refreshments.

ART FOR YOUR SAKE

A radio program called "Art for Your Sake" is broadcast Saturday afternoons from 4:30 to 5 o'clock over the NBC Red Network (KPO). Sponsored by the National Art Society, the program dramatizes the lives of famous painters. On November 2, Delacroix; December 9, Daumier (just by coincidence here); December 16, Gauguin; December 23, Jean Hugo; December 30, Mary Cassett.

The Museum will exhibit color reproductions of the pictures discussed on these programs for a week following each broadcast.

X-N7405

#37

THE HISTORY AND DEVELOPMENT OF LANDSCAPE PAINTING

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listener's attention may be directed to them by a gesture or a remark during the lecture.

X-N 790.5

#38

CONTEMPORARY WATERCOLORS

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listeners' attention may be directed to them by a gesture or a remark during the lecture.

X-N 140.3

ART IN AMERICA

The history of American painting is a history of the American people. Art is not an activity divorced from life; it is always shaped by its time, as the artist is shaped by his environment. Changing ideas, tastes, habits, are reflected in these paintings, revealing the quality of Colonial times, the early days of the Republic, frontier life, the era of expansion, and our own period.

Style and subject-matter change as habits and sentiments change, but over and above the changing ideals of each generation there usually exists a national character which weaves itself into the fabric of each new period. What is the essential peculiarity of American art? Realism, even materialism, has been suggested, but one will find evidence of idealism in these works as well. Robust strength has been considered characteristic of the new country, but some of these paintings show extreme delicacy. An attitude of optimism might be thought typical, but there are examples here of extreme solemnity. It may be the very lack of any absolute characteristic which is the only characteristic proper to the art of a people so various and proud of their freedom as individuals.

If one must determine a national strain in American art, however, the first suggestion may indeed be the most valid -- a faith in fact. As French art tends toward the sensuous and German art tends toward the mystical, so American art tends toward the factual. The American painter is most at home on the ground. He rarely soars away from it into the purely fanciful or abstract. When he is carried away by enthusiasm, it is usually by an enthusiasm for nature.

For Americans, although they are extremely idealistic, are yet somewhat embarrassed by anything which does not conform to common sense. We are a nation of farmers, mechanics, builders, business-men, forced to cope with an immense

#40

AN INVITATION TO THE ENJOYMENT OF PRINTS

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listener's attention may be directed to them by a gesture or a remark, during the lecture.

DEGAS - RENOIR

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listeners' attention may be directed to them by a gesture or a remark, during the lecture.

X-N749.5

#42

MASTERS OF PORTRAITURE

Nothing interests us so much as a human face. Nothing do we observe more closely. We recognize the emotional significance of every variation of facial expression, and if we are sympathetic we appreciate---to a degree we imitate---the emotion expressed. The painter of faces has this advantage at the start: his work in its very nature commands interest and is capable in itself of arousing emotion.

But he is in a way at a disadvantage in that as connoisseurs of faces we are extremely critical and perhaps opinionated about pictures of them. Unlike the landscape painter, who may lop off a limb here and there and rearrange the entire motif to suit his artistic purposes without a stickler for reality being any the wiser, the portrait painter always risks the criticism that his picture is not enough like the subject. If he complies too strictly to natural appearance he is in danger of arousing our practical curiosity rather than our esthetic reactions; if he too much disregards natural appearance he is in danger of losing his customer.

One may look at portraits in the same way that one looks at faces on a bus, taking advantage merely of the privilege of staring longer. Although one may be interested this does not guarantee that one shall be moved. Art must be moving. As to the emotional power of faces in themselves, it may indeed be hard to say where reaction to the face as such leaves off and reaction to the portrait as art begins. For faces almost always move us a little even when we do not feel them to be beautiful. The face of a child charms us with its evidence of evolving personality; the face which has been used for scores of years to register reactions to countless experiences seems to retain a trace of the whole life's drama and moves us with its record of character.

Yet we will recognize that mere imitation of a face---even an unusually

X-N 740.5

#13

VAN GOGH-GAUGUIN

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition, in order that the listener's attention may be directed to them by a gesture or a remark during the lecture.

X-N740.S

REMBRANDT AND DAUMIER

Rembrandt and Daumier, widely separated by time and place, were yet close in spirit. Rembrandt painted in 17th Century Holland during that country's greatest affluence. Daumier painted in 19th Century France during intermittent revolution in the struggle for democratic government. Both were absorbed by the human drama around them, seeing beneath surface appearance with sympathy and understanding. Both developed an art which profoundly reveals the dignity of the human spirit.

Their lives took a similar course. Each, after popular success, ended his career in poverty. And each preferred poverty to the sacrifice of the artistic ideals. For both found a richer success in mastery of the most moving art expression.

The Holland of Rembrandt's day was Protestant, prosperous and to a degree democratic. It was not the place one would think most conducive to great art, however. The Reformation had swept away Catholic ritual and had specified that churches be devoid of paintings. Religious art was commissioned only for use in private worship. There was no monarchy or great aristocratic class to demand art of heroic scale and plan. Patronage came mainly from the wealthy burghers--bankers, merchants, ship brokers---who wanted portraits of themselves and pictures of their homes and countryside. In this, 17th Century Holland was not unlike mid-19th Century France. Popular taste was for scrupulous realism.

Rembrandt was born in 1606 in Leyden, the son of a prosperous miller. He received the customary classical education in a Latin school and attended the Leyden High School, but he was no great scholar. His talent for art was so pronounced that it was taken for granted early in his life that he would distinguish himself in that field. He first studied art with Jacob van Swanenburgh, a prominent painter in Leyden. When but 17 years old he went to Amsterdam to

X-N 740.5

MASTER DRAWINGS AND PAINTINGS

The charm of a fine drawing is direct and immediate. It appeals to what Jan Gordon calls our "private sensibility" in much the same way as does an improvisation in music by a composer, or a glimpse into the private letters of an author. A drawing may disclose the quality of an artist more surely than a painting. Often it may interpret his other work and increase one's sympathy for it, just as an unguarded remark may make one feel a closer kinship to a man than any amount of his more deliberated address. This exhibition, combining drawings and paintings by the same artists may prompt new observations on both mediums and on the artists represented.

Drawings are by their very nature intimate, informal, genuine --- since only rarely are they intended to be used for display. Many drawings are, literally, leaves torn from a notebook, and a man writes or draws only his private thoughts in a notebook. He can be quite honest. There is no temptation to resort to trickery or relapse into banality. For an artist draws in his notebook simply to please himself, to explore his own mind, to set down observations he does not wish to forget.

This is as true of contemporary artists as of artists of the past. The intellectual curiosity of Leonardo da Vinci, who was equally interested in a wild flower or a cannon foundry, a face in torment or a model for the Madonna, is characteristic of every artist even though it may not be so extensive. For an artist's business is to sample the whole world in search of its beauties, to be a taster of life, discovering, discriminating, digesting new thoughts and feelings to convey to others through his art.

Besides intimacy and freshness there are other merits in drawings: The element of immediacy and decisiveness due to the fact that the stroke of the pen, brush

X-N 740.5

We are rich in art today as no people has ever been before. Archaeologists have brought to light arts lost for thousands of years. Museums by their new practice of loan exhibitions bring us art of every kind. Photography and photo engraving bring us reproductions of the things we cannot see in the original. Not even Lorenzo the Magnificent could enjoy the least fraction of what is ours.

Our artistic wealth has come upon us suddenly. We are not aware how greatly it has extended our concepts of beauty. But artists, whose business art is, are quite aware of this increased scope. We shall find in this exhibition---a sample of the painting of our time---that many of the devices of contemporary artists which at first may seem strange and new are in reality only restatements of art principles as old and as valid as those to which we are accustomed.

Think what this vast expansion of art knowledge means to the artist. What a challenge it is to him. He knows now not only the old masters of the Renaissance but the art of Egypt, Greece, the Orient; the arts of prehistoric cultures, of the African Negro, of Europe for two thousand years. The whole artistic expression of the human race is before his eyes. From this inexhaustible storehouse he may draw ideas. With masterpieces chosen from all time he must compare his work.

Is it strange, then, that some of the paintings shown here are not like the paintings of a generation ago? Before our time artists needed only to compare themselves with their immediate predecessors. They have since been avidly acquiring facts which only now reveal themselves to us. Let us catch up with some of their observations and conclusions.

Think of yourself as a painter engrossed in the problems of your craft about eighty years ago. Your art tradition springs from the Italian Renaissance, changed to be sure by three intervening centuries but based on certain conventions

X-N 740.5

THE LANGUAGE OF ART

The exhibition on view today is made up of reproductions and a color box to demonstrate the simplest principles of form and color harmony. Every work in the exhibition has been selected to explain some particular method of expression used by artists through the centuries. Many periods of art are represented here, but no emphasis on historical sequence has been made in this particular group.

The language of art is essentially simple and direct. If you consider that our alphabet has only 26 letters which we all knew by heart before we were six years old, you will not be disturbed when you learn that the alphabet of the artist has only about 12 "letters."

The analogy between the alphabet of language and the alphabet of art cannot, of course, be carried too far, but we can pursue it far enough to remember that all the profundities of literature, all the lyricism of poetry and all the grandeur of drama are made comprehensible to us because we know the letters of the alphabet and are able to understand them when they are combined in any one of a thousand different ways.

If we consider the letters of the alphabet as the fundamental elements of literature and agree that our understanding starts with a knowledge of them, it is logical to begin our study of any exhibition, when we first see it, by looking for the fundamental elements of art. In this exhibition we are looking for these elements in the art of painting, although we shall learn in other exhibitions in the Carnegie series that sculpture

X-N 740.5

#48

PERSONALITIES OF MODERN ART

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listener's attention may be directed to them by a gesture or a remark, during the lecture.

X-N 740.5

#49

PICTURE-MAKING PROCESSES

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listeners' attention may be directed to them by a gesture or a remark during the lecture.

I-N740.5

#50

MASTER DRAWINGS

Lecture to accompany the exhibition organized by the San Francisco Museum of Art.

This lecture is designed for the layman, and can be read in approximately thirty minutes. It is suggested that the one chosen to deliver the lecture read it aloud once or twice to gain familiarity with the text. It will be helpful to learn beforehand where examples mentioned in the text are located in the exhibition in order that the listener's attention may be directed to them by a gesture or a remark during the lecture.

X-N740.5

#51

MASTERPIECES FROM THE PAST

The present exhibition illustrates some of the great expressions of art at different times and in different places. Necessarily, it must be a very brief survey -- an introduction to further study and a suggestion for an approach to art generally, rather than any complete history. Indeed, the historical aspects of art are not stressed; similarity of problems and of solutions are indicated. Art as a manifestation of human activity has always been fundamentally the same from pre-history to our own time, modified only by the peculiar temperament and aspirations of a people and by the special conditions and limitations under which they must live and work.

Artists of all periods have been human beings more sensitive to visual appearance and to inner meaning than their fellows. They have striven to put the beauties and the wonder of the world about them into an order and a harmony which we recognize as art. Examples of great art can always stand side by side and hold their own. For example, an Egyptian cat carved in black stone and a Greek statue, and Michaelangelo's Slave and a fine piece of Cubist metal sculpture could be perfectly at home together, for they all alike observe the fundamental laws of art. Nevertheless, they all become richer in meaning for us, especially in human content, if we know a little more about the people and the country which they represent.

In this exhibition of art through the ages, two general problems have been considered by the artists: how to decorate the vast space of a wall permanently in place and with an architectural set-

X-N740.5

#52

ARCHITECTURE AND DECORATIVE ART

In fine arts one may be justified in a skeptical attitude toward innovations, for human emotions have not changed much in the past few thousand years, and we find ourselves moved by ancient art almost as much as we are moved by the products of our contemporary artists. But in functional matters the same skepticism is not so well warranted. Although we still are possessed of the same sort of body with the same sort of fundamental needs and desires, yet our habits have been drastically changed. We find ourselves in quite a different world from that of even our own grandfathers. Our ways of making a living, our amusements, our communication and transportation, our ideas on sanitation and diet, social and family relations, clothing, apportionment of time -- all these have changed whether we like it or not, and the tools by which we adapt ourselves to our environment must be adjusted to cope with the new circumstances. Our particular demands for comfort and conceptions of what is desirable are the unique product of today. We are no longer satisfied to live in the hand-me-downs of our ancestors. We simply cannot make them fit.

Houses are our principal tool for wresting comfort from an inclement nature. We should be greatly embarrassed to ride forth into today's traffic in Grandfather's horse-drawn buggy or even in our own first automobile of some fifteen or twenty years ago, but most of us live in houses of an equal or greater age, as ill equipped to fulfill modern needs in housing as is the buggy to fulfull modern needs in transportation. Because houses represent

X-N 740
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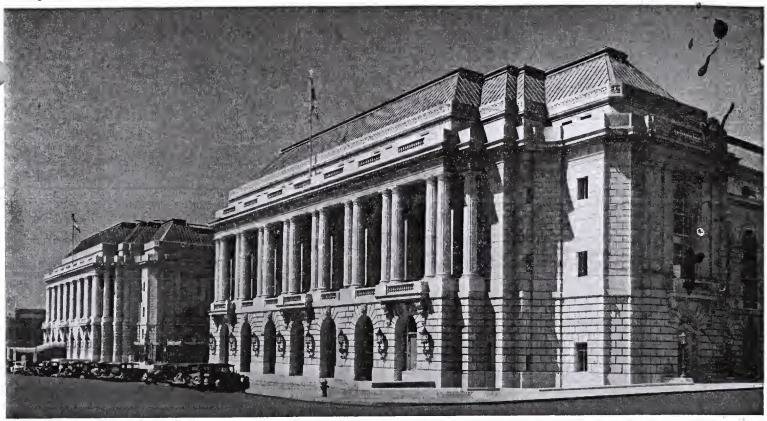
#53



SAN FRANCISCO MUSEUM OF ART